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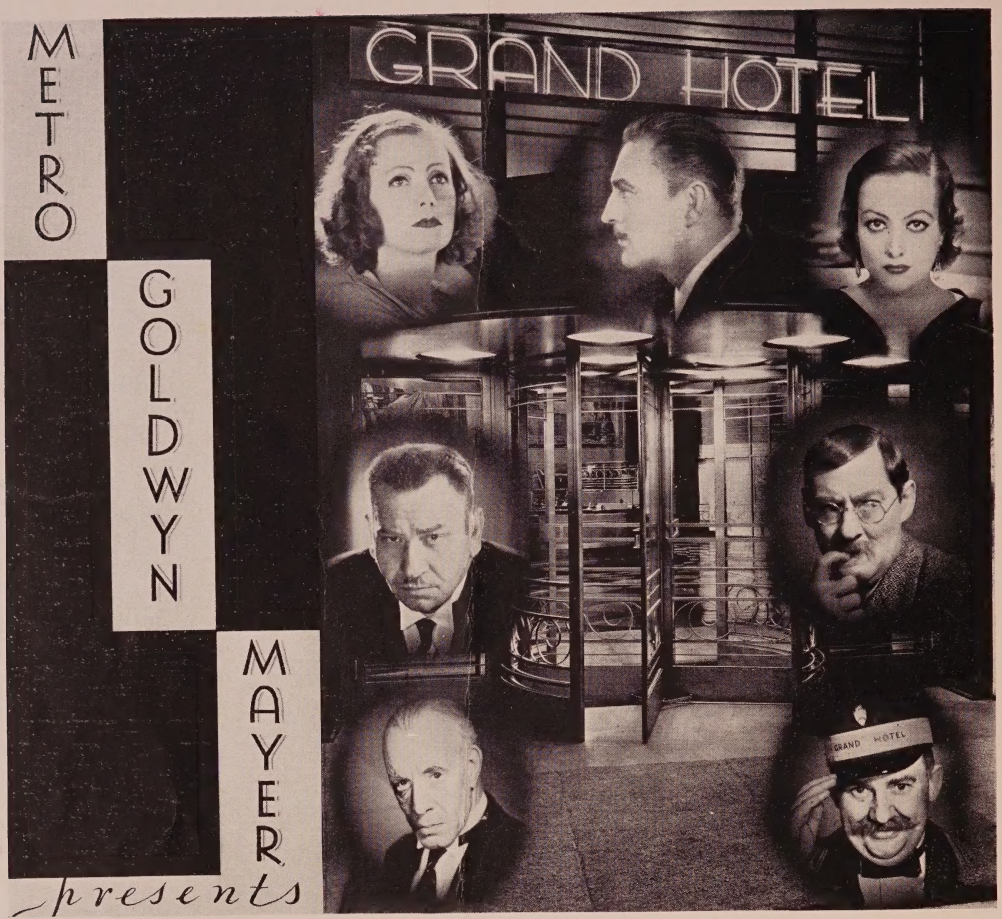
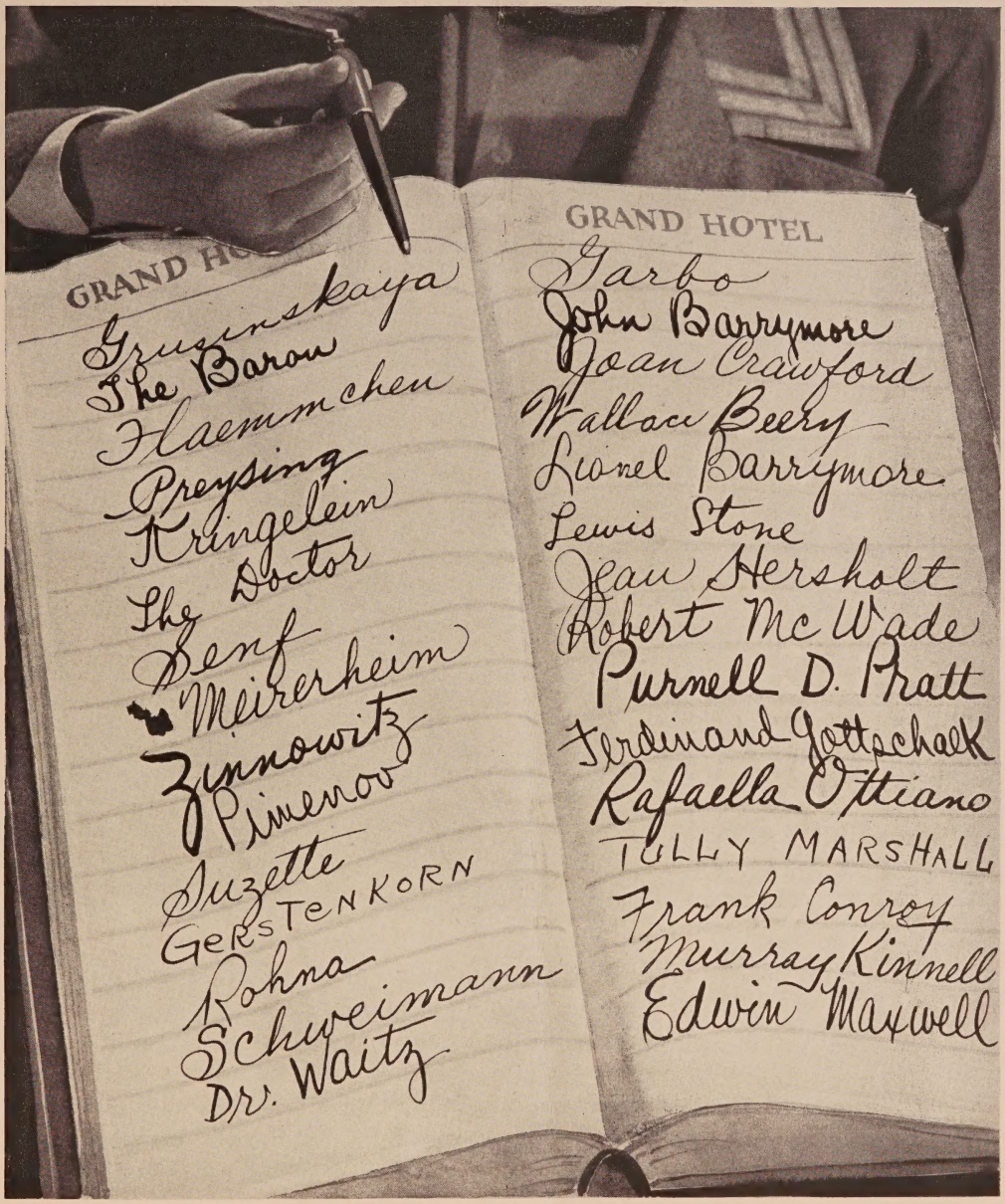


GRAND HOTEL

Based on William A. Drake's Adaptation of the Play by Vicki Baum

An Edmund Goulding Production

Recording Director: Douglas Shearer
Art Director: Cedric Gibbons
Film Editor: Blanche Sewell
Photographed by William Daniels
Gowns by Adrian


GRAND HOTEL
Gruzinskaya
The Baron
Flaemmchen
Preysing
Kringelein
The Doctor
Senf
Meirerheim
Zinnowitz
Pimenov
Suzette
GERSTENKORN
Rohna
Schweimann
Dr. Waitz
GRAND HOTEL
Garbo
John Barrymore
Joan Crawford
Wallace Beery
Lionel Barrymore
Lewis Stone
Jean Hersholt
Robert McWade
Purnell D. Pratt
Ferdinand Gottschalk
Rafaella Ottiano
TULLY MARSHALL
Frank Conroy
Murray Kinnell
Edwin Maxwell

GRETA GARBO

Greta Garbo, born in Sweden, first attracted attention through being used as a hat model in a store where she was a clerk. Eric Petschler saw her and gave her a screen test. Then Mauritz Stiller, at that time the greatest director in Sweden, directed her in several pictures. Metro-Goldwyn-Mayer brought her to the United States and she was rapidly recognized to be one of the most magnetic personalities on the screen. She appeared last in "Mata Hari" and "Susan Lenox."

The Story of GRAND HOTEL

AT midday in the Grand Hotel in Berlin there is the usual stir and bustle of people arriving and departing. In this center of metropolitan life men and women tarry for a while with their fears and desires—and deposit them for a night or a week or a month in the rooms they occupy there.

Tragedy, adventure and romance are next door to each other: Grusinskaya, a beautiful dancer who has known success and fame, languishes sorrowfully in her suite because her popularity is waning; Kringelein, who has been told that he has but a short time longer to live, is determined to salvage as much as possible from his remaining hours, and to forget his former under-dog life as a clerk in an orgy of spending; Preysing, the textile magnate who was Kringelein's employer, has turned his apartment into a business conference office in an attempt to settle a merger, knowing that failure will bring complete ruin; Flaemmchen, a lovely young secretary, is forced by circumstances to be the plaything of men; and Baron von Gaigern, black sheep of his family, is in financial straits and determined to steal the dancer's pearls so that he may extricate himself from his difficulties.

Each of these individuals, of such widely different temperaments, is immersed in his or her world of affairs, oblivious to the troubles of others, until the skein of fate draws them together. Meanwhile the Doctor, a scarred war veteran, inquires fruitlessly of the desk clerk for messages, and, because there are none, thinks that nothing ever happens in the Grand Hotel—nothing but the usual routine.

That evening Grusinskaya is so upset that she refuses to appear at the theatre. It is only when she is told the theatre is crowded and many have been refused admittance that she consents to go. At the same time the Doctor and Kringelein are together in the clerk's gorgeous room, the latter pathetic in his attempts to find a way to forget his bodily ills. In the hall, where he has been waiting to see the dancer pass, the Baron meets Flaemmchen. They start a conversation, and the Baron invites her to a dance the next afternoon. When she leaves him to take dictation from Preysing, the Baron goes to his own room.

From his apartment he hears Grusinskaya leave, and after a talk with his chauffeur, one of the thieves who are forcing him to steal the pearls, the Baron manages to enter the dancer's room by the hazardous route of the outside balcony. He finds the pearls, which Grusinskaya has refused to wear because she imagines they have brought her bad luck, slips them into his pocket, and then clumsily overturns the telephone. Afraid the desk clerk will become suspicious, he hides, and remains hidden while a chambermaid comes in and arranges the room.

JOHN BARRYMORE

John Barrymore, who was one of the dominant figures on the New York stage before he went to Hollywood to carve out for himself an equally brilliant career in motion pictures, is a Philadelphian by birth. He tried newspaper work as a youth, but, being a Barrymore, drifted naturally to the stage. He appeared in dramas and musical comedies before making his motion picture debut. Recently he has appeared in "Moby Dick," "Svengali," "The Mad Genius" and "Arsene Lupin."

THE STORY *(Continued)*

Just as the chambermaid leaves, Grusinskaya returns.

The Baron cannot escape, and he watches while the dancer prepares to retire, sees her take a veronal bottle, gasps when she writes a frantic suicide note, and then reveals himself in time to keep her from committing suicide. He explains his presence by declaring that he is in love with her and couldn't withstand the temptation of breathing the air of her room. When he suddenly realizes, as he stands talking to her, that he really loves her, he confesses his theft and returns the pearls. Because she has fallen in love with him, too, Grusinskaya blesses the pearls for bringing them together, and they plan to leave in the morning to start life anew. She offers him money, which he refuses, and, vowing his love, he leaves her early in the morning.

A PRIVATE CONFERENCE

Kringelein, whom the Baron has befriended, calls him as the Baron passes his door, and the Baron goes in to find the poor clerk suffering and the Doctor with him, doing what he can to relieve his pain. Kringelein speaks of the money he has in his possession, and the Baron, watching his chance, steals the sick man's wallet. But the clerk discovers his loss, and appears so crushed that the Baron is remorseful and returns the wallet. When the clerk learns that the Baron needs money, he offers him some, and that afternoon they play cards. But Kringelein wins—and the Baron loses.

That night the Baron ransacks Preysing's room while Preysing is with Flaemmchen. Preysing, returning, catches the Baron and kills him with the telephone. Flaemmchen, who has been planning to go to England with Preysing, runs to Kringelein with the news, and Kringelein, eager to obtain revenge on his former employer, calls the police to the scene of the tragedy.

In the early morning the Baron's body is taken away from the hotel. Preysing is remorseful and bewildered, totally unable to realize the turn affairs have taken. He is placed under arrest and taken away by the police. Kringelein and Flaemmchen, thrown together, discuss their future. Kringelein asks the girl to accompany him to Paris, and Flaemmchen, who really has become interested in the clerk, consents to this arrangement.

When it is time for the dancer to leave to catch her train, she is worried about the Baron. But Suzette, her maid, assures her that he will be on the train, and Grusinskaya sweeps happily out of the hotel, looking forward to a new life.

The doctor makes his usual morning call at the desk for messages, telegrams or letters that never come, and as he turns away empty-handed, he mutters to himself: "Same thing every day. They come and go—the Grand Hotel—nothing ever happens."

JOAN CRAWFORD

Joan Crawford, who has shown her versatility by equally deft characterizations in serious and light roles, was educated in Kansas City and centered her ambitions on the stage. She made her debut as a dancer in a Chicago revue and came to New York to play in "Innocent Eyes." Signed by Metro-Goldwyn-Mayer, her rise in motion pictures was rapid, and she became a star three years ago. Her most recent appearances were in "This Modern Age" and "Possessed."

Screening "Grand Hotel"

PROBABLY no film of the current season attracted as much advance attention as the picturization of "Grand Hotel," which has enough stars in its line-up to populate a half dozen ordinary screen productions.

The screen version of "Grand Hotel" represents a correlation of salient points in Vicki Baum's novel and stage play, which ran for more than a year at the National Theatre, New York. Action from the novel was blended with the general tempo and structure of the stage play in the screen treatment, which therefore embraces a slightly larger sphere of activity than either of its predecessors. At the same time, Director Edmund Goulding pointed out, none of the action in the film goes beyond the four walls of the Berlin hotel from which the story derives its name.

DIRECTOR GOULDING TAKES A CLOSE-UP OF WALLACE BEERY AND JOAN CRAWFORD

For some time before actual filming of this photoplay commenced, there was speculation as to how the screen treatment would be handled. Finally it was decided by studio executives to give the picture one of the most unusual casts ever brought together, with equal emphasis placed on various roles. Greta Garbo, John Barrymore, Lionel Barrymore, Joan Crawford and Wallace Beery were all given leading parts, with such notable character players as Jean Hersholt and Lewis Stone added for good measure to this galaxy of talent.

" 'Grand Hotel' is one of the few stories ever written," explained Director Goulding in a backstage chat, "where no single character dominates, but where at least five are equally important to the story structure."

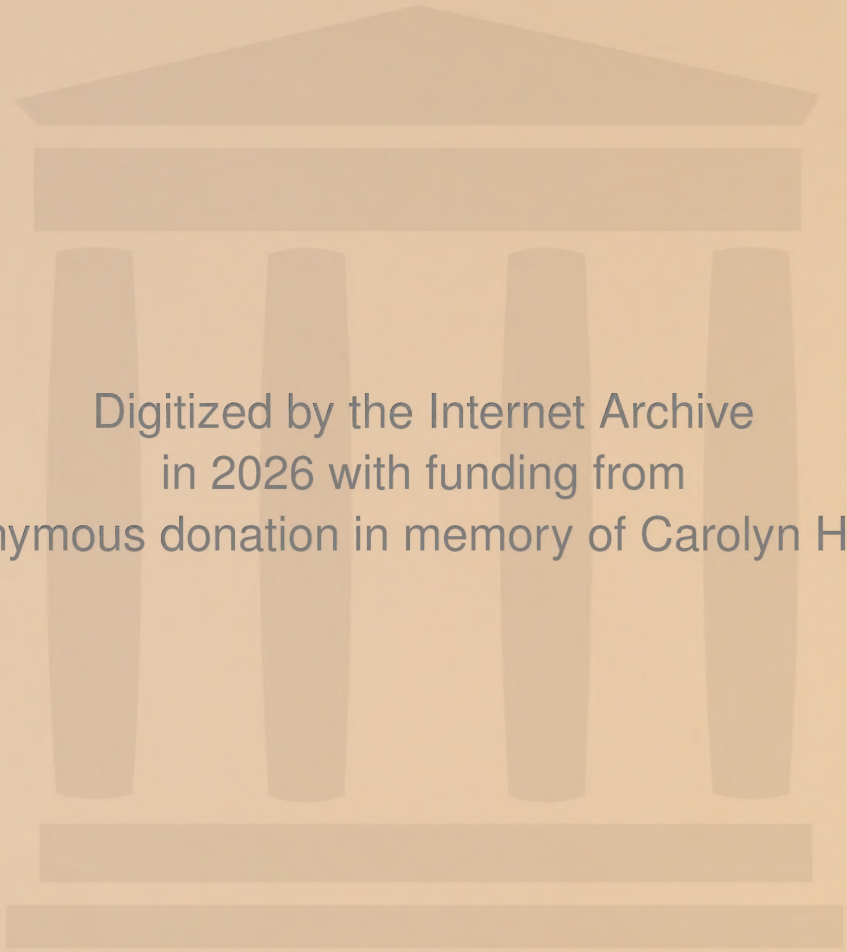
"These five leading parts," he continued, "are uniform. None dominates the other. As a matter of fact, some of the characters do not meet each other all during the action of the picture and every character has a separate and distinct bearing on the general theme."

The aim of studio executives was to attain something completely novel in the screen treatment in "Grand Hotel." By a combination of the photographic and sound mediums the attempt was made to endow his camera as much as possible with the personality of the audience, permitting the audience, through visual and oral suggestion, to take itself into the Berlin hostelry, and witness the drama through its own eyes and ears.

Hotel architecture from various parts of the world was assembled in the preparation of the unusual settings to be used in the new film. Novelties and fittings used in various hostelries were duplicated, and the hotel carried a distinct Continental atmosphere, but was more or less a composite of many renowned establishments in the great cities of the world.

"Many photographic and sound mechanical innovations were utilized in the making of the unusual shots for the production," said Director Goulding, "but there was no departure from book or play in taking the story away from the hotel for even a moment. The screen treatment, however, allowed a wide camera scope.

"There were no extra players, as such. Every person who appeared before the camera was a distinct and important character. If they did not have an individual importance they would be out of place in the Grand Hotel. We exerted the same care in selecting bellboys, clerks and lesser characters that is usually employed in assigning featured roles."



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https://archive.org/details/souv-grand-hotel

(1) A DECLARATION OF LOVE
(2) FLAEMMCHEN FEELS A SURGE OF SYMPATHY
(3) SUDDEN VIOLENCE TWISTS THE PATTERN OF CHANCE
(4) PREYSING THREATENS HIS ANTAGONIST
(5) THE BARON MAKES HIS PRESENCE KNOWN
(6) A TORRID GAMBLING SESSION
(7) THE BARON'S CONSCIENCE GETS THE BETTER OF HIM

WALLACE BEERY

Wallace Beery obtained his start on the New York stage when Raymond Hitchcock, playing in "The Yankee Tourist," couldn't go on. Beery substituted for him and was an immediate success. He went to Chicago to appear in comedies and then was sent to Hollywood as a director. After a variety of screen parts, Beery was signed by Metro-Goldwyn-Mayer, and starred in "Hell Divers" and "The Champ." Other outstandingly successful characterizations, prior to "Grand Hotel," were in "The Big House" and "Min and Bill."

Fraternal Harmony

"GOOD synchronization" is the explanation of the facility of John and Lionel Barrymore in handling characterizations in the same picture, according to Edmund Goulding, who directed the famous brothers in "Grand Hotel."

Director Goulding used this expression in a figurative rather than a technical sense, he explained, when he described the manner in which the Barrymores worked together before the camera.

"Each one seemed to know every slight gesture and expression of the other in advance," said Goulding. "And this wasn't the result of careful preliminary rehearsing, for they studied their scripts separately and hardly exchanged a word about the scenes until after they had actually made the picture. Yet I never saw any two players who could 'time' scenes so accurately. Never in a single instance did one of the Barrymores put in a word too soon or hold it to 'cover' the dialogue of the other."

THE BROTHERS BARRYMORE WATCH REHEARSALS ON THE SET

Although John and Lionel Barrymore played together on the New York stage in "The Jest" and "Peter Ibbetson," they had never been together in the same film until the production of "Arsene Lupin." Both had been working in Hollywood for many years; but perhaps producers felt that one Barrymore per picture was sufficient audience inducement, or perhaps they were afraid that each of the famed brothers would attempt to monopolize scenes and situations.

If the latter suspicion entered their minds, it was so far from the truth as to be almost grotesque, according to Goulding.

"I could name plenty of Hollywood actors who try to 'steal' scenes from each other," he said. "But with the Barrymores the exact opposite is the case. They actually try to 'build up' scenes for each other. Each gets a big kick out of seeing the other get in a particularly effective bit of acting, and they're intensely loyal to each other.

"Each one has a droll but a very keen sense of humor, and John's special delight is to watch Lionel inject comedy touches into his scenes, as he did in several places in 'Arsene Lupin' and in 'Grand Hotel.' John would keep perfect self-control during the photographing of a scene like this, but the moment the cameras stopped grinding he would start shaking with laughter."

John Barrymore likes to tell people about the Barrymore baby—and Lionel always listens with the same quiet, cheerful smile. Lionel is proud of the baby, and John is equally proud of the fact that his brother won the 1931 Academy of Motion Pictures Arts award for the best acting performance of the season in "A Free Soul."

John's favorite anecdote about Lionel concerns the days when the latter was putting on weight to such an extent that it began to be very noticeable.

"You know, he was actually fat," John likes to comment. "That was in New York. I told him that if he didn't do something about it he'd be no good for anything but burlesque parts. Finally, the son-of-a-gun began to agree with me. He took up Vance Thompson's 'Eat and Grow Thin' diet, ran around the Central Park reservoir with four sweaters on, and preserved himself for a future career in the movies."

When John starts springing this anecdote too often, Lionel has one in return. It has to do with the time when John was hustled out of bed at six in the morning when the 1906 earthquake hit San Francisco, and was commandeered into service by army guards shoveling away bricks from the sidewalks. At the conclusion of this story Lionel pauses a moment with a twinkle in his eye, slowly and very carefully crosses his legs while straightening the folds of his trousers and then repeats the late John Drew's comment on the incident:

"It took an earthquake to get him out of bed, and the United States Army to make him go to work!"

LIONEL BARRYMORE

Lionel Barrymore, winner of the Academy Prize in 1931 for his performance in "A Free Soul," made his stage debut as a child. He later studied dramatic art in Paris, and returned to New York to establish himself as a great character actor in such plays as "The Jest" and "The Copperhead." He came to the screen in 1909 and has directed and acted in motion pictures ever since, proving equally adept at both. "The Man I Killed" and "Arsene Lupin" are among his latest film roles.

Interesting Facts About "Grand Hotel"

Edmund Goulding, director of "Grand Hotel," studied photographs of performers in stage productions of "Grand Hotel" in Berlin, Budapest, Prague, Rome, London, Paris and other cities in deciding on the make-up and wardrobe for his central characters in the picturization of Vicki Baum's play and novel. The director found that although most of the actresses who played Grusinskaya seemed to have accepted similar interpretations of the character, there was a striking individuality of conception of roles as far as Kringelein was concerned.

* * * * *

The fact that Metro-Goldwyn-Mayer's "Grand Hotel" is a most cosmopolitan institution was revealed by the casting office during the filming of the new photoplay. Included in the several hundred persons engaged to provide atmosphere in the expansive hotel lobby built on a sound stage were representatives of many races and nationalities. In one sequence several Japanese, a Russian, a Dane, Swedes, a Lithuanian, an Austrian, a Czecho-Slovakian, Englishmen, Frenchmen, an Armenian, a Spaniard, Italians, a Finlander, two Argentinians, and several Americans took part.

* * * * *

Sixteen thousand square feet of composition flooring was the amount needed to cover a single set built at the Metro-Goldwyn-Mayer studio for the filming of "Grand Hotel." The set represented Cedric Gibbons' conception of the hotel lobby and balconade and included many striking features said to bring new ideas architecturally into the arrangement of hotel facilities.

* * * * *

Lewis Stone wore a felt sole on one shoe and a wooden sole on the other to create a realistic impersonation of a man wearing an artificial limb in his characterization of the shell-shocked doctor in "Grand Hotel." The difference in the soles imparted an unevenness in his tread that sounded convincing when recorded over the microphone.

* * * * *

Lionel Barrymore and Joan Crawford surprised each other with the intensity of their characterizations by bursting into tears in the first scene they played together in "Grand Hotel." In the middle of the touching scene Barrymore's voice broke dramatically and real tears coursed down his cheeks. Joan's tears followed.

"That was the most genuinely touching scene I ever watched," was the comment of Edmund Goulding.

* * * * *

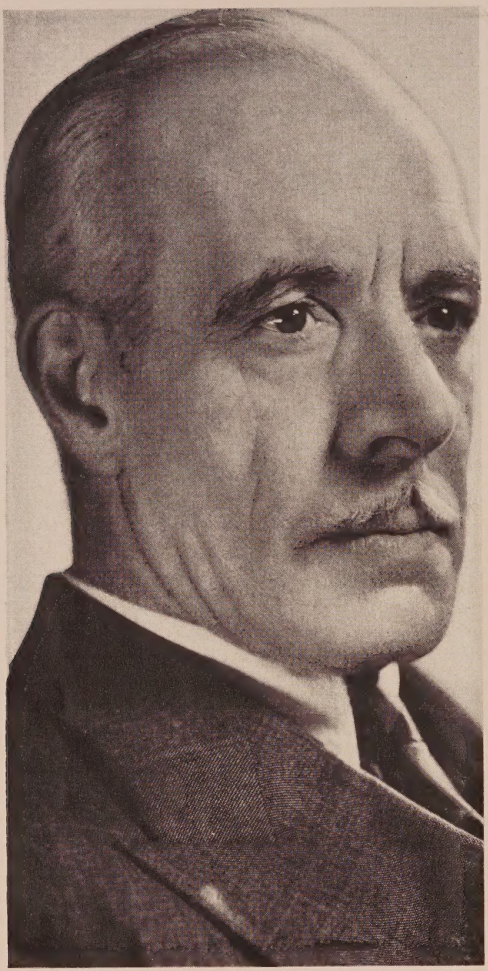
Cecil Holland's file of Continental make-ups was put to a test in the supplying of atmospheric characters as background for scenes in "Grand Hotel." Edmund Goulding required that every person on the set must be a distinct type and no two make-ups must be alike. It was up to Holland, who has for years been recognized as one of the cleverest of make-up experts, to provide distinction of character through the use of special facial contours and tonsorial treatment, based on photographs in his files.

* * * * *

Red flood lights supplied inspirational atmosphere for Garbo during rehearsals of romantic scenes with John Barrymore for "Grand Hotel." With the exception of the diffused lights, the stage was in darkness during rehearsals.

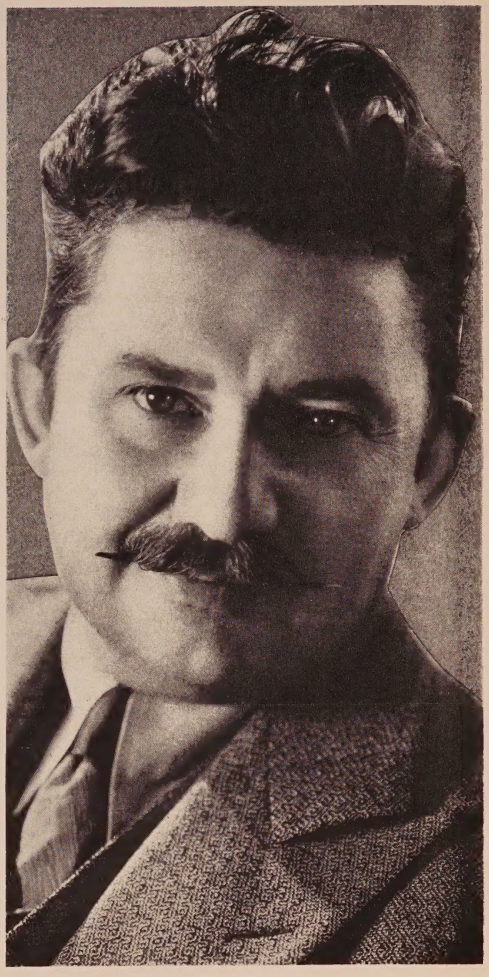
* * * * *

Wallace Beery discovered something new about himself when he clipped his hair and wore glasses for his role of Preysing in "Grand Hotel." When he puts on the spectacles and shows his teeth he bears a striking resemblance to the late Theodore Roosevelt.



LEWIS STONE

Lewis Stone went overseas as an army captain in 1917 and during the war won the commission of major. Before the war he had been prominent on the New York stage, but after his return from abroad he entered the motion picture field and quickly became one of the most popular and versatile character actors on the screen. His excellent speaking voice has made him more in demand than ever before during the past three years.



JEAN HERSHOLT

Jean Hersholt, Danish by birth, wanted to become a painter, and studied art for many years before he decided that he was more interested in becoming an actor. His rise to prominence on the European stage was rapid, and after coming to this country he took a position in the front rank of screen character players. In addition to "Grand Hotel," he has appeared recently in "Susan Lenox," "The Sin of Madelon Claudet" and "Emma."

The Spring Tide of Productions

PRODUCTION executives at the Metro-Goldwyn-Mayer studios approach the peak of the 1932 spring drive with about fifteen pictures under way or in various stages of preparation for the screen. This line-up embraces a wide variety of material.

The new production schedule follows such recent and current M-G-M successes as John and Lionel Barrymore's "Arsene Lupin," Marie Dressler's "Emma," "The Champ," the Garbo-Novarro "Mata Hari," and "Tarzan The Ape Man."

With "Grand Hotel" completed, all the stars who participated in this notable production were again free to resume their normal activities. Joan Crawford has been busy with "Letty Lynton," a new vehicle based on the novel by Marie Belloc Lowndes. Clarence Brown is director of this story and Robert Montgomery co-stars with Miss Crawford. Nils Asther and May Robson are also in the cast.

Garbo's new vehicle is "As You Desire Me," based on Pirandello's character study of an extraordinary woman. George Fitzmaurice, who made "Mata Hari," is director, with Melvyn Douglas and Eric Von Stroheim figuring in prominent supporting roles.

Wallace Beery's next stellar appearance will be in a story of modern Russia, as yet unnamed. George Hill, whose recent films include "Hell Divers" and "Min and Bill," will direct this production.

"Strange Interlude" perhaps challenges "Grand Hotel" for popular interest among new Metro-Goldwyn-Mayer offerings. Eugene O'Neill's vivid characters have been re-created on the screen in the persons of Norma Shearer, Clark Gable, Henry Walthall, May Robson and Ralph Morgan. Robert Z. Leonard, who last directed Garbo in "Susan Lenox," won this directorial assignment.

The name of Norma Shearer's next picture, to follow "Strange Interlude," has not been announced. It will be directed by Sidney Franklin, responsible for "Private Lives." Miss Shearer is also planning to do "Smilin' Through" in the near future.

Current events of the new pages will find their reflection in "China Seas," in which Tod Browning will direct Clark Gable and a strong supporting cast.

Ramon Novarro has just completed "Huddle" under Sam Wood's direction. This is a story of campus life and football romance. This novel, recently featured in a leading national magazine, finds Madge Evans, Una Merkel and Martha Sleeper as an interesting trio of feminine talent.

The adventures of a debonair young man who starts out to marry money, and remains to love, are portrayed in Robert Montgomery's latest starring vehicle, "—But the Flesh Is Weak." This is a comedy based on Ivor Novello's stage play, "The Truth Game." Jack Conway is director, and the star is supported by Nils Asther, Nora Gregor, Heather Thatcher, C. Aubrey Smith and Frederick Kerr.

Jackie Cooper's new starring picture is "Limpy," an adaptation of the William Johnston novel of the same name. Chic Sale, Dorothy Peterson and Ralph Graves are included in the cast which supports the juvenile star.

Marie Dressler's new starring vehicle, in which she again appears with Polly Moran, is "Prosperity," under direction of Leo McCarey. This is an original story especially prepared for the two fun-makers of "Caught Short" and "Politics" and is said to be the most hilarious vehicle they have ever had.

Marcel de Sano will shortly get under way with one of the most discussed stories of the year, Katherine Brush's "The Red-Headed Woman." No cast has as yet been assigned for this important theatrical property, but various leading actresses are being considered for the title role.

Walter Huston heads the cast of "Night Court," a new film dealing with corrupt courts and judges in a great city, with Phillips Holmes and Anita Page in leading roles and directed by W. S. Van Dyke. Lewis Stone, Jean Hersholt, John Miljan and Tully Marshall all have parts in "Night Court."

Charles Riesner, director of those three highly successful comedies, "Caught Short," "Reducing" and "Politics," is preparing to make in talkie form that great comedy favorite, "Turn to the Right."

Other company directors are busy. Edgar Selwyn, responsible for "The Sin of Madelon Claudet," will direct Faith Baldwin's "Skyscraper." Monta Bell has been added to M-G-M's directorial staff to make "Downstairs," John Gilbert's next, from a story suggested by the star himself. Charles Brabin is working on "After All," a picturization of the John Van Druten stage play of the same name, which was seen on Broadway recently. Margaret Perry repeats the role which she had in the stage production.

Buster Keaton and Edward Sedgwick are preparing "Footlights," from Clarence Budington Kelland's Saturday Evening Post story of a college professor who becomes an "angel" for a musical production on Broadway.

Metro-Goldwyn-Mayer has just acquired motion picture rights to "The Claw," Henry Bernstein's melodrama. "The Claw" was produced originally by Arthur Hopkins in October, 1921, at the Broadhurst Theatre. Lionel Barrymore, Irene Fenwick (Mrs. Barrymore) and Charles Kennedy were in the stage cast. This picture will be made in the near future.

CELEBRATION

REGISTRATION

Settings Vitally Important in Filming of "Grand Hotel"

Perhaps in no other film production has the creation of settings been regarded with the importance attached to the designing and construction of the expansive interiors for "Grand Hotel." This, according to Cedric Gibbons, Metro-Goldwyn-Mayer art director, was largely due to the fact that the Berlin hotel in which the entire drama was enacted became a personality rather than a mere background, in the unfoldment of the story.

The Grand Hotel, Gibbons explained, is not an actual place. It is entirely mythical. It just happens to be in Berlin and therefore has a German influence. Otherwise it might be in any other cosmopolitan center anywhere on the globe. It is, in fact, a symbol of life itself. It is the world in which we all are transient guests, with "someone else sleeping in our beds when we leave."

Those who saw the cinema settings, spread over several of M-G-M's biggest sound stages, marvelled at the striking excellence of the architecture and appointments. It is a strictly modern hotel, suggesting the German, yet wholly individual in character. Its personality is its own.

"Motion picture settings usually serve the purpose of a background to the action of the picture," Gibbons relates. "Here, however, the sets take the place of an actor, one of the central figures in the story. The 'Grand Hotel' is bigger than all the people who come and go within its walls. We therefore went about designing the sets with the view of bringing the background forward on the same plane as the players.

"Our settings represent the most modern progress in hotel facilities and appointments. It is modern but not modernistic. The mail chutes all bear an airplane emblem, symbolic of the type of service expected in a 'Grand Hotel.' In the lobby the telegraph counter offers radio service to all ships at sea. As a cosmopolitan institution there is every facility available for translation or stenographic work in any language. There is an international scope about it that makes it at once the stopping place of all kinds of people from all corners of the earth. People are always coming and going. No one stays very long. As Vicki Baum wrote, 'there are a hundred doors on every corridor and no one knows his neighbor.' That is the feeling we tried to express."

DELIBERATION

INFATUATION

EDMUND GOULDING AND VICKI BAUM, AUTHOR OF "GRAND HOTEL," DISCUSS THE PICTURE

Vicki Baum Visits Studio

When "Grand Hotel" was produced at the National Theatre, New York, a year ago last November, Vicki Baum was in Europe and it was not until her creation had been running to capacity houses for many months that she came to New York and witnessed the stage presentation for the first time.

When Metro-Goldwyn-Mayer transferred "Grand Hotel" to the screen, however, the author of the play acted as voluntary technical supervisor. Her first conference with studio production officials and with Director Edmund Goulding took place about a month before any actual camera work on the photoplay.

"My characters didn't come to me by any sudden flash of inspiration," explained the author, "it was a slow process, something like working out ideas and improvements for a country home. I didn't feel like sitting down to write the story for at least three years after the first idea developed.

"My husband, you know, is an operatic conductor. I came to know a certain temperamental ballet dancer when attending his concerts, and I felt that her personality would be a very vivid one for a work of fiction. The characters of Preysing, the financial magnate, and Flaemmchen, the stenographer, were also borrowed from life. The situation involving the two was worked out by me from an actual account in a Berlin newspaper of a similar tragedy. The Baron was the type of lover, in fact, with whom such a person as Grusinskaya might become infatuated. He and Kringelein had no foundation in fact, so far as their origin in my mind was concerned. Kringelein was completely a product of the imagination, and it was really with his character that I started the task of making a detailed outline of my story."

No Jumps in "Grand Hotel"

When final scenes for "Grand Hotel" were photographed, the picture was practically ready for final editing. In the ordinary picture it is customary to begin with any episode which can be made most easily on the day on which the camera starts grinding. Not infrequently the last sequence of a film is photographed first. Director Goulding, however, in two months of advance planning for the job of transferring "Grand Hotel" to the screen, prepared a continuity which was entirely chronological, following the narration of events as presented on the stage with the added scope provided by the eye of the camera.

There was no reason, in the case of "Grand Hotel," with its single focal point of action, to skip from the beginning to the end of the story. The entire photoplay was screened almost exactly as the audience perceives it in final form.

Several times as many as six cameras photographed a single scene of "Grand Hotel," breaking up the action into different "cuts" planned in advance. On the set during the making of key scenes for each sequence was Blanche Sewell, film editor, who was charged with the responsibility of matching the various "cuts" together for a rapid and fluid linking of story and action.

Some of the most difficult shots of the entire picture concerned action that took in seven floors at once. For this scene a spiral staircase seven stories high was constructed, the upper portion representing the seventh floor of the Grand Hotel, the bottom section showing the circular lobby, with special lenses used properly to focus the action.

GRETA GARBO AND JOHN BARRYMORE CHAT WITH EACH OTHER DURING A "REST PERIOD"

A Metro-Goldwyn-Mayer PICTURE

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